

PRESENTS

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# **BRIDTR** Influences on the Master

Dr. Brian Dehn, artistic director and conductor Mark Salters, keyboard Courtney Kuroda, violin Ju Hyung Shin, violin Nicholaus Yee, viola Yue Tang, cello Gabriel Golden, bass

### 4:00 PM • SUNDAY, JUNE 1, 2025

Anaheim United Methodist Church 1000 S. State College Blvd, Anaheim 92806



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# **Congratulations to**



# on its 2024-25 concert season!

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Nelcome

It is with great joy and gratitude that I welcome you to the final concert of our 2024–2025 season. What a journey it has been. From powerful masterworks to moving new collaborations, each performance has reflected the passion, dedication, and talent of our organization. None of it would be possible without the unwavering support of our community.

This season marked an important milestone. We officially embraced the name Southern California Master Chorale. It is a name that speaks to both our artistic vision and our deep roots in this region.

Throughout the year, we have shared a vibrant and diverse repertoire, built meaningful artistic partnerships, and worked to inspire the next generation of musicians and music lovers.

Today's performance is the result of months of hard work and creative collaboration. Whether this is your first time with us or you've joined us all season, we are so glad you are here. Your presence brings our music to life.

As we celebrate the close of this memorable season, we are already looking ahead. You'll find a preview of next season on the back of your program. We hope it excites you as much as it excites us.

Here's to the music that moves us, to the community that surrounds us, and to the bright future ahead.

With gratitude,

#### JOEY BAITAL, PRESIDENT

Board of Directors, FOCM dba Southern California Master Chorale

### Program

Selig sing die toten, SWV 391 (1648)......Heinrich Schütz (1585-1672) (Greatest German composer beföre Bach)

Gott, sei	mir gnädig nach deiner Güte (1705)	Johann Kuhnau (1660-1722)
I.	Gott, sei mir gnädig nach deiner Güte	(Preceded Bach as Thomaskantor)

VI. Lass mich hören Freund und Wonne

Regina DeBilio, soprano • Mark Peter, tenor

Satanas und sein Getümmel (pre-1700) ......Georg Böhm (1661-1733)

(Instructor of Bach)

- V. Jesus hat nun überwunden
- VI. Amen

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Sonata

O cessate di piagarmi (c. 1700) ...... Alessandro Scarlatti (1659-1725) (Influential Italian composer) Amethyst Hethcoat, soprano

Missa Brevis (Sine Nomine, 1590) ......Giovanni Pierluigi da Palestrina (1525-1594) I. Kyrie *(Master of polyphony)* 

II. Gloria

Jonathan Liu, chant

### \*\*\*\*\* Intermission \*\*\*\*\*



### Program

Laudate Jehovam omnes gentes (1758)......Georg Phillip Teleman (1681-1767) (Mentor & Godfather to Johann Sebastian Bach's son, Carl Phillip Emmanuel Bach)

Es ist nun aus mit meinem Leben (pre-1690) .....Johann Christoph Bach (1642-1703) *(Cousin)* 

Bist du bei mir (1718).....Gottfried Heinrich Stölzel (1690-1749) (Respected colleague)

Grace Lee, soprano

Ich lasse dich nicht, BWV 1164 (c. 1710)...... Johann Christoph Bach &

Johann Sebastian Bach

Dona Nobis Pacem (from *Mass in B minor, BWV 232 (1749)*)...... .....Johann Sebastian Bach (1685-1750)

THANK YOU to the **Colburn Foundation** for their generous grant supporting this concert!



### **Artistic Director's Note**

Johann Sebastian Bach is often seen as the pinnacle of the Baroque era, and even, to some, as the most prolific and iconic touchstone of any composer across all time – a learned musician whose mastery of counterpoint, formal architecture, and theological profundity established a benchmark that has seldom been equaled. Even more than 250 years after his death, his name remains a household one. He was fluent in Latin and French, and he taught himself Italian. By the age of 15, he had already far surpassed the standard academic curriculum for boys of his age, studying Advanced Arithmetic, Philosophy, Poetry, Physics, Linguistics, Theology, Classical Literature, Geography, Logic, Rhetoric, organ building, played numerous instruments, and possessed a well-regarded "beautiful soprano voice." By 18, he was known as one of the most exceptional organists of his time. But no genius emerges in a vacuum. This program explores the musical ancestry that shaped Bach's intellect and imagination: his mentors, colleagues, and precursors within both sacred and secular traditions across Europe. Indeed, as we studied these compositions in rehearsal, we also examined a document listing no fewer than 25 composers – including significant figures not featured in this program, such as Frescobaldi, Pachelbel, and Schelle whose works Bach studied and performed during his formative years. While attending St. Michael's School in Lüneburg, he had access to one of the oldest, largest, and most opulent choral libraries in Germany (only St. Thomas's in Leipzig could compare) – a collection exceeding 1,100 works. He had extraordinary resources at his disposal, and he made full and deliberate use of them.

We begin with Heinrich Schütz, widely regarded as the greatest German composer before Bach. A student of Giovanni Gabrieli in Venice, Schütz introduced the Italian concertato style to Lutheran Germany. Selig sind die Toten reflects his gift for merging expressive text setting with architectural precision — a quality that Bach would later embrace with even greater intricacy. You will notice highly independent vocal lines and striking tonal shifts that vividly illuminate the textual meaning.

Johann Kuhnau, Bach's immediate predecessor as Thomaskantor in Leipzig, is best remembered for his keyboard sonatas, yet his sacred vocal music reveals significant rhetorical insight. His setting of Psalm 51 (Gott, sei mir gnädig), from which we perform only the first and final movements, is both penitential and intimate, prefiguring the emotive potential Bach would fully realize in his Mass and Passion settings.

Georg Böhm, organist at Lüneburg, had a formative influence on the young Bach during his adolescent years. Indeed, Böhm is often regarded as his most influential instructor. The cantata Satanas und sein Getümmel exemplifies the North German stylus phantasticus – a genre marked by dramatic unpredictability, vivid expressiveness, and rhetorical contrast in its musical depiction of cosmic struggle between good and evil. We are presenting only the opening and final two movements of the six-part work. You'll hear drama and a certain brilliance in Böhm's writing, though without the consummate mastery of counterpoint and orchestration that characterizes Bach.

Italian influences are represented by Alessandro Scarlatti, whose operatic idiom reached German audiences via traveling musicians and circulating manuscripts. His *O cessate di piagarmi* offers a concise yet potent glimpse into the recitative-aria paradigm that shaped Baroque expressivity across Europe.

The polyphonic foundation of all "learned" sacred music is honored in the Missa Brevis by Giovanni Pierluigi da Palestrina, whose seamless voice-leading and harmonic clarity became the pedagogical ideal for "pure" church music. Bach himself owned a copy of Palestrina's works and admired their formal elegance. Palestrina's original setting, entitled Sine Nomine, was for unaccompanied voices. However, in the late-Baroque Lutheran context, certain

### **Artistic Director's Note**

portions of the Mass (even those using traditional Catholic texts) were performed with instrumental accompaniment. In this performance, you will hear Palestrina's Kyrie in its original a cappella form, followed by the Gloria as realized through Bach's own style.

After intermission, we turn to composers more directly entwined with Bach's professional milieu. Dietrich Buxtehude, whose Abendmusik concerts profoundly inspired Bach's organ and choral works, composed the mystical oratorio Membra lesu Nostri, widely regarded as his most ambitious and expressive sacred vocal composition. It fuses Italianate lyricism, German contrapuntal integrity, and theological introspection, and it left a profound imprint on the next generation — including Johann Sebastian Bach himself. So revered was Buxtehude, in fact, that the young Bach walked over 250 miles to hear him perform. Membra Jesu Nostri is a seven-part cantata cycle meditating on the suffering body of Christ, each movement addressing a different member: feet, knees, hands, side, breast, heart, and face. We present only the third movement, Ad manus (To the hands), whose sensual text and vivid musical imagery explore Christ's wounds with poignant detail.

Georg Philipp Telemann, one of the most prolific composers in Western history and godfather to Bach's son Carl Philipp Emanuel, was both a close confidant and respected equal. His psalm setting Laudate Jehovam epitomizes the synthesis of French refinement, Italian lyricism, and German contrapuntal structure — the very stylistic amalgam Bach would come to master.

The Bach family was itself a dynastic force in German music. Johann Christoph Bach, a cousin whom Johann Sebastian deeply admired, composed with remarkable emotional gravity. *Es ist nun aus mit meinem Leben* is a compact expression of sorrow and spiritual transcendence. Gottfried Heinrich Stölzel, though lesser known today, was highly esteemed in his time — including by Bach, who not only copied his music but included *Bist du bei mir* in the Notebook for Anna Magdalena Bach. For many contemporaries, Stölzel was considered among the strongest composers working in Germany. This poignant aria, drawn from his opera Diomedes, remains a treasured jewel of the German Baroque.

The motet *lch lasse dich nicht* is often attributed jointly to Johann Sebastian Bach and Johann Christoph Bach. While its authorship is debated—the initial harmonic simplicity contrasts sharply with the hocket-like fugue of the final section. While its sophistication variability raises questions—it remains a spiritually and musically substantial double-choir work. It is a plea for divine presence: persistent, vulnerable, and fervently faithful.

The program concludes with the final movement from Bach's masterwork, the Mass in B Minor: the radiant "Dona nobis pacem." As the crowning statement of his lifelong engagement with sacred music, it unites the diverse voices, styles, and traditions explored throughout this program. What is striking in this setting is the depth of complexity achieved through seemingly simple materials. With only four vocal lines and sparse orchestration, the harmonic texture-particularly its modal inflectionsis remarkably sophisticated. The music is deceptively difficult, yet its emotional gravitas befits its role as the closing supplication of one of history's greatest musical achievements. As with so much of Bach's work, it is more than music — it is a prayer, not only for peace, but for unity in a richly interconnected musical legacy.

BRIAN DEHN Artistic Director

### **Texts & Translations**

#### Selig sind die Toten, SWV 391 (1648) HEINRICH SCHÜTZ (1585-1672)

Selig sind die Toten, die in dem Herren sterben, von nun an.

Ja der Geist spricht, Sie ruhen von ihrer Arbeit; und ihre Werke folgen ihnen nach.

Blessed are the dead that die in the Lord from henceforth.

Yea, saith the spirit, that they rest from their labors, and their works shall follow them.

Gott, sei mir gnädig nach deiner Güte (1705) JOHANN KUHNAU (1660-1722)

Gott, sei mir gnädig nach deiner Güte Und tilge meine Sünden Nach deiner großen Barmherzigkeit.

Laß mich hören Freude und Wonne, Daß die Gebeine fröhlich werden, Die du zerschlagen hast.

God, be gracious to me in your goodness, And set aside my sins, According to your great mercy.

Let me hear joy and bliss, That my bones may become merry, Which you have stricken.

#### **Satanas und sein Getümmel** GEORG BÖHM (1661-1733)

Jesus hat nun überwunden und den Satan ligt gebunden samt des Gantzen Höllenmacht Darum last uns Jesu lieben auch im Creutze und betrüben in den letzten Todesnacht. Die in seinen Himmel wohnen wird er einsten auch belohnen mit den schönen Cronen pracht.

#### Amen

Jesus has now overcome And Satan lies bound Including the whole hellish power Therefore let us love Jesus Also in the Cross and sadden in the last night of death. Those who dwell in his heaven He will one day also reward With the beautiful crowns.

#### Missa brevis

GIOVANNI PIERLUIGI DA PALESTRINA (1525-1594)

**Kyrie** Kyrie eleison

Lord, have mercy

#### **Christe** Christe eleison

Christ have mercy.

**Kyrie** Kyrie eleison

Lord, have mercy

#### Gloria

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis,

### **Texts & Translations**

Deus Pater omnipotens, Domine Fili unigenite, Iesu Christe. Domine Deus, agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis;

Glory be to God on high and on earth peace, good will towards men. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks to thee for thy great glory. Lord God, heavenly king, God the Father almighty, Lord the only-begotten Son, Jesus Christ. Lord God, lamb of God, Son of the Father,

### Qui tollis

Qui tollis peccata mundi, suscipe deprecationem nostram: qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, lesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

that takest away the sins of the world, have mercy on us; that takest away the sins of the world, receive our prayer; that sittest at the right hand of the Father, have mercy on us. For thou only art holy. Thou only art the Lord.

Thou only art most high, Jesus Christ. With the Holy Ghost, in the clory of God the Eather

in the glory of God the Father. Amen.

#### Membra Jesu nostri (1680): No. 3 – Ad Manus (To the Hands) DIETERICH BUXTEHUDE (1637-1707)

Quid sunt plagae istae in medio manuum tuarum?

What are those wounds in the midst of Your hands?

Salve Jesu, pastor bone, fatigatus in agone, qui per lignum es distractus et ad lignum es compactus expansis sanctis manibus.

Hail Jesus, good shepherd, wearied in agony, tormented on the cross nailed to the cross Your sacred hands stretched out.

Quid sunt plagae istae in medio manuum tuarum?

What are those wounds in the midst of Your hands?

### Laudate Jehovam omnes gentes, TWV 7:25 (O Praise the Lord, All Ye Nations) GEORGE PHILIPP TELEMANN (1681-1767)

#### Psalm 117

Laudate Jehovam, omnes gentes! Laudibus efferte omnes populi!

Quia valida facta est super nos Misericordia ejus, et veritas Domini In aeternam.

#### Alleluia!

O Praise the Lord, all ye nations: praise him, all ye people.

## **Texts & Translations**

For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Praise ye the Lord.

Alleluia!

#### **Es ist nun aus mit meinem Leben** (It is now done, my life) (pre-1690) JOHANN CHRISTOPH BACH (1642-1703)

This motet is a setting of one of the six verses of the chorale; the harmonization is simple, and yet the rising line in the soprano part near the end of each verse adds a lyrical dimension. The text is given all of the attention here. The challenge is to make each verse (otherwise in an identical musical setting) convey its particular message. The overall theme of the motet is a sweet acceptance of death.

Es ist nun aus mit meinem Leben, Gott nimmt es hin, der es gegeben. Kein Tröpflein mehr ist in dem Fass, es will kein Fünklein mehr verfangen, des Lebens Licht ist ausgegangen. Kein Körnlein läuft mehr in dem Glas, es ist nun aus, es ist vollbracht, Welt, gute Nacht!

Now my life is at an end, God receives it, he who gave it. Not the smallest drop remains in the vessel, not a single spark will catch, life's light is extinguished. Not one grain remains in the hourglass, it is now ended, it is accomplished, world, good night!

Ich lasse dich nicht, BWV 1164 (I will not let you go unless you bless me) (c. 1710) JOHANN CHRISTOPH BACH & JOHANN SEBASTIAN BACH

This motet for SATB double choir was attributed to Johann Sebastian Bach when

it was first published in 1802. Around 1823 the motet was published as a composition by Johann Christoph Bach, Johann Sebastian's father's cousin, after which its attribution became a matter of discussion among scholars. The motet consists of two movements: the oldest extant manuscript of its first movement was partly written by Johann Sebastian, in 1712, or early 1713 at the latest. Its second movement is without doubt a chorale harmonization by Johann Sebastian composed before c. 1735, when a version of this setting was copied in the Dietel manuscript, but it is uncertain when, and by whom, it was added to the first movement.

Ich lasse dich nicht, du segnest mich denn.

l am not letting you go, unless you bless me first.

### Dona Nobis Pacem (from Mass in B minor, BWV 232 (1749)) JOHANN SEBASTIAN BACH (1685-1750)

Dona nobis pacem

Grant us peace





### **Southern California Master Chorale**

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### **Our Artistic Director**



### **BRIAN DEHN**

Dr. Brian Dehn, artistic director and conductor of the Southern California Master Chorale is known for high standards in repertoire, vocal pedagogy, and informed performance practice, as well as his ability to shape singers of all levels into extraordinary ensembles. He has conducted his singers in some of the world's most remarkable venues, including Carnegie Hall, the Sistine Chapel, St. Mark's in Venice, St. Peter's in Rome, St. Mathias in Budapest, St. Tomaskircke in Vienna, St. Patrick's and The Riverside Church in New York, St. Anne's Cathedral in Sydney, St. Mary's Church in Cambridge, St. Patrick's and St. Mary's in Dublin, St. Giles Cathedral in Edinburgh, and the Beijing Central Conservatory.

Now, in his fifth season as artistic director of the Southern California Master Chorale, Brian has programmed a wide variety of concert repertoire, including Durufle's and Mozart's *Requiem*, Orff's *Carmina Burana*, Handel's *Israel in Egypt*, Bruckner's *Te Deum*, and a semi-staged concert

performance of Disney's *The* Hunchback of Notre Dame. There were also highly successful concerts with themes such as "Music of the Movies," "Her Voice Soars! Women Composers Throughout History," and "Christmas Around the World."

Brian received advanced degrees from Claremont Graduate University, specializing in Baroque Performance Practice, and San Jose State University, focusing on Choral Conducting and Music Education. He recently completed 15 years of teaching at the high school level, where his ensembles consistently earned "Superior" ratings and received invitations to prestigious festivals, including performances at the 2014 and 2018 ACDA Western Region Conventions. He led his students on performance tours to New York, Spain and Portugal, San Francisco, China, Italy, Ireland and England, and Australia.

For over 25 years, Brian has held positions as director of music for various Southern California churches. Currently, he is Director of Music at First Christian Church in Orange, where he conducts the Chancel Choir, two Handbell Ensembles, the Children's Choir, and leads the contemporary band. He is also the founder and artistic director of Meistersingers, a small professional-level chamber choir, leading the ensemble through 25 successful seasons, including producing six albums, fourteen world and regional premieres, and eight commissioned works. He is also a co-founder (with Kate Gremillion) of the Orange County Choral Academy, a three-level choral program designed for schoolage children to build well-rounded musicians through intense study of voice, choral techniques, performance, music theory, and sight-reading.

Brian is a member of several music organizations, including the American Choral Directors Association, International Federation of Choral Music, Music Educators National Conference, California Music Educators Association (where he presented in 2016), Chorus America, and the National Association of Church Music, where he served as a board member for Church Literature. He lives in Orange, California, with his wife, Chelsea, and their two sons. www.briandehn.com

# **Our Accompanist**



### **MARK SALTERS**

Mark Salters is an opera co-director, vocal coach, and pianist at California State University, Fullerton. Originally from New York, he served on the coaching staff of the Opera Department at the University of Michigan under Gustav Meier. Prior to that, he was on the faculty of the Yale University graduate opera program headed by noted director Tito Capobianco.

Mark has accompanied master classes by many well-known singers and coaches, including Frederica Von Stade, Roberta Alexander, Vladamir Chernov, Carlo Bergonzi, Sherill Milnes, Madame Régine Crespin, Richard Bonynge, Rodney Gilfry, George Shirley, Carol Neblett, Horst Günther, Marni Nixon, Paul Sperry, Richard Pearlman, Lili Chookasian, as well as many others. In addition, he has worked with conductors and directors from Los Angeles Opera, New York City Opera, Frankfurt Opera, St. Louis Opera, and the Metropolitan

Opera. He has also served on the music staffs of the University of Connecticut, Opera Theater of Connecticut, and the Long Wharf Theater in New Haven, Connecticut.

Currently, Mark regularly accompanies the National Association of Teachers of Singing symposiums in Los Angeles and Orange County, as well as the Classical Singers Association classes and concerts. He has also worked for Opera Pacific, Opera Ala Carte, Cal State Long Beach, Pacific Chorale, Pacific Symphony, Riverside Opera, Southland Opera, and the Intimate Opera Company. He also serves as Director of Music and Principal Organist at St. Elizabeth Ann Seton church in Irvine.

As an active freelance accompanist, Mark regularly accompanies many of the finest young vocal artists of the Los Angeles area in recitals and competitions.



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to all who have contributed to the success of Southern California Master Chorale for our 2024-2025 concert season

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FoCM meets at least six times a year and is responsible for the governance, finance, and fundraising. The board is also responsible for all operating responsibilities of Southern California Master Chorale and Starlight Carolers. FoCM consists mostly of singing members of these choirs that volunteer their time and service.

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# 2025-2026 SEASON



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